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*English Prose and Verse from Beowulf to Stevenson.* Edited by HENRY S. PANCOAST. New York: Henry Holt & Co., 1915. Pp. xxii+816.

The present volume, like the *Century Readings* and the two volumes of Professor Manly, is intended primarily to serve as a text in a survey course in English literature. Unlike either of the two other volumes, the amount of critical material is negligible; the absence of the usual biographical materials has enabled Mr. Pancoast to include in his book a wider range of selections than that of any similar textbook now in the field. Not only is the range wider, but he has happily permitted himself "to give some hint of the queer nooks and less-trodden paths that wait to be explored. We are sometimes prone," he says, "to become a trifle narrow and conventional in our literary judgments, to regard not so much what we like as what we are expected to like, and to pay too exclusive reference to the 'canonical books.'" Although it is not likely that the Sophomore taking a survey course for the first time will appreciate the force of this statement, the teacher should underline it and keep it constantly before him.

The selections from Anglo-Saxon literature are much fuller than those in the *Century Readings*, and the section on Middle English literature is (I have not the Manly book before me) more varied, I believe, than even Mr. Manly's selection. The one is given 23 pages, the second 26. Other periods of our literary history which it is possible for survey courses to muddle through are gratifyingly represented, such as the period from the death of Chaucer to Wyatt and Surrey, including the Scottish poets after Chaucer; the prose of the Tudor period; the prose of the Miltonic age outside of Milton and Bunyan; and the Scotch song-writers of the eighteenth century.

Mr. Pancoast's desire to explore some of the odd nooks of literature has led him to include several names that are likely to puzzle a great many teachers of survey courses. Sir John Fortescue is one such; Lord Berners may not be at once recognized until it is remembered that he is the translator of Froissart; not everyone will place Francis Quarles or William Habington or John Earle in the Miltonic period; William Julius Mickle is not startlingly known to fame; John Skinner, Jane Elliot, Isabel Pagan, and Caroline Oliphant will cause some trouble until it is remembered they are the authors respectively of "Tullochgorum," "The Flowers of the Forest," "Ca' the Yowes," and the "Land o' the Leal."

On the other hand, the author's desire to broaden the bounds of survey courses has led him to give proper extracts from such minor authors as the Fletchers, Thomas Traherne (two poems); Sir Thomas Overbury (one page); the Earl of Rochester (selection); John Gay (two pages); Lord Bolingbroke (four pages); George Chapman (two pages and over); Hakluyt, Holinshed, John Stow, and a gratifying array of others.

It is, however, in treating the standard authors that this anthology seems weakest. It is not clear, for instance, if all the other Middle English poems

are modernized, why Chaucer should be left so startlingly difficult to the student approaching him for the first time; the attempt to illustrate the Elizabethan dramatists by selections of less than a page or two from plays like *Tamburlaine*, *The White Devil*, *The Duchess of Malfy*, etc., might better be frankly abandoned; and the choice of seven selections from Shakespere as a dramatist, if it is intended to illustrate Shakespere, is wildly inadequate, and if it is intended to illustrate dramatic poetry, badly culled. But it is in his treatment of Victorian prose that Mr. Pancoast is most inadequate. As he himself confesses, an anthology like this must "provide again those inevitable masterpieces which no well regulated anthology could possibly be without." Yet we find successively that Thackeray is illustrated by two brief selections from the *English Humorists* and the *Roundabout Papers*; Dickens is given one passage from that very uncharacteristic production, *Household Words*; George Eliot is permitted three pages from the introduction to *Felix Holt(l)*; and Charles Kingsley is given two pages from *The Hermits*. In each case there seems to be a conscious attempt to avoid the beaten track, and the result is uniformly misleading.

The Romantic poets (excepting William Blake, who is entirely ignored) and the standard Victorian poets are properly represented, although one looks in vain for the names of Coventry Patmore, Sidney Dobell, Locker-Lampson, James Thomson, Francis Thompson, Beddoes, Braed, Henley, Edwin Arnold, John Davidson, Andrew Lang, and others, any of whom might have found a place here. A book which includes such forgotten poets as Thomas Traherne, William Somerville, and Francis Quarles, and which is intended to lure undergraduates into literature, ought, it seems to us, to include some of the poets I have named, even if others are crowded out. Poets of the modern era ought to come closest to the undergraduate.

Mr. Pancoast's attitude toward nineteenth-century poetry is not exceptional; it is the academic attitude, the attitude of academic timidity which refuses to discuss a literary period until it is safely dead. It is the sort of attitude which quarrels violently about such fourth-rate dramatists as the scurrilous Marston and John Bale the tedious and Gascoigne the dull; which mistakes age for a certificate of worth, and confounds source-hunting with literary study; the attitude which sneers at contemporary art merely because it is contemporary. Such is the academic attitude at its worst, that is, in graduate schools and research work—heaven save us! With Mr. Pancoast this intolerance has of course been greatly tempered down to a mild dismay at finding a large section of English literature (and one, it so happens, in which most people are most interested) unmapped and uncatalogued and unticketed generally. It is a wrong attitude, because the business of survey courses is to get people to read, and if those poets and novelists (among this class Mr. Pancoast's sins of omission are also great) who have discussed modern life most authoritatively are ignored, the college professor cannot complain if the

Sophomore prefers the *Saturday Evening Post* to getting up an artificial interest in Gorbuduc.

The problem of English drama in general seems to have baffled the compiler. I have mentioned the feeble representation given the Elizabethan dramatists. Slight as this mention is, with the plays of *Noah's Flood* and *Everyman* in the appendix, it is about the only mention English drama receives in all the eight hundred pages. So far as any further mention of the theater is concerned, the student might well imagine that the closing of the theaters in 1642 ended English drama forever; and he will be puzzled to know what connection there is between Shakespere and Bernard Shaw and why he should study English literary history anyway. Of the antecedent interludes, chronicle plays, and university plays, there is no trace; of the Restoration dramatists, of the plays of Goldsmith and Sheridan, of Colley Cibber and David Garrick, Mr. Pancoast does not allow us to think. Naturally he ignores the dramatic import of the nineteenth century as well (it is, incidentally, the academic thing to do); Macready, Sidney Grundy, Dion Boucicault, Bulwer Lytton, and the author of *Cast* are without the pale of academic respectability, although they kept the torch of English drama aglow when it threatened again and again to disappear forever. Less explicable is the entire omission of Oscar Wilde, either as a poet, as a dramatist, or as a master of prose.

It is, of course, not supposed that Mr. Pancoast could possibly include all these men in one volume. I am interested just now in pointing out what he has done and what he has not done for the information of readers of this magazine. But I am also interested in Mr. Pancoast's collection as an instance of the blindness of the academic attitude toward the needs and interests of healthy young undergraduates who follow Ring W. Lardner and Kipling and Poe and the *Saturday Evening Post* with avid interest. I am interested in pointing out where I think the emphasis of a survey course ought to be, and, although Mr. Pancoast's book throws the emphasis on the other end of the course, it is none the less granted that it is an admirable volume.

But so far as the modern field is concerned, it must be confessed that the anthology is weak. It is of course not possible to give adequate quotations from novelists or dramatists, and Mr. Pancoast's few attempts in this direction are usually failures. It is possible, however, in such a book as this to indicate that an author lived and wrote and died; suffered somewhat; produced certain works of art; to mention these productions and to point out their value and meaning for English literature; to refer to accessible collections of their work; to correct, in short, the false perspective which such a volume gives. A student who, like many students, takes only the general course in English literature would gain from Mr. Pancoast's book, if he read in it alone, an entirely wrong idea of literary history; would rise from his study with the conviction that, except for current magazines and novels and the plays he has seen and Shakespere, the writers of English literature have confined themselves

exclusively to poetry and essays more or less dull. This failure to indicate by some device that English literature has breadth and thickness as well as length is, together with the author's uncertain treatment of the nineteenth century, the great weakness of the present book.

Despite these defects *English Prose and Verse* is for the earlier period—indeed, for most of the periods—the ablest single-volume anthology at present in the field, the most thorough, the most varied, the most comprehensive in its citation of authors. Its serious defects are its neglect of the drama and the novel. For the modern era it is perhaps fortunate that the defects lie where they do, since they concern periods which it is easiest to illustrate from the average college library. The comparative absence of critical material is not an undesirable omission; this anthology will make greater demands on the instructor than either of the older collections. It will require more interpretative work in quiz section and recitation, and abler co-ordination of lectures in the course. These are consummations devoutly to be wished.

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*A Student's History of Education.* By FRANK PIERREPONT GRAVES.

New York: MacMillan, 1915. Pp. xxv+453. \$1.25.

Every subject is being called upon today to defend its right to remain in the curriculum. This applies not only to elementary- and secondary-school subjects, but also to college and university studies. Dr. Graves realizes that the history of education is no exception to this rule. In the past, psychology and the history of education have been required courses in most universities and normal schools. Today there is a growing tendency to question the value of these courses in comparison with experimental or statistical courses.

In the Preface the author states his conviction that the modern movement to stress the functional aspects of the history of education is both necessary and wise. He frankly acknowledges that his regard for the classics, philosophy, and general history as college disciplines has caused him heretofore to view with apprehension any disposition to curtail their scope. Hence, in writing this book he has somewhat reluctantly changed his point of view from that which guided him in writing the *History of Education in Three Volumes*. He concludes that antiquarian interests and encyclopedic completeness are alluring, but that they supply no definite demand in the training of teachers; consequently, he has tried to exclude them from the present volume.

Now, what positive contribution can the history of education make in training teachers? Its greatest service is to impel the teacher to analyze his problems more completely, and thus to secure light upon the school practices with which he is himself concerned. The history of education can furnish this impelling force by presenting the teacher with a series of clear-cut views of